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ART SCHOOLS AND THE DRAMA: A DESIGN FOR LEARNING

BY HENRY THANNHAUSER

Teachers in many college art departments offering practical training find themselves faced with trends that they view with concern. Sometimes these may be strong enough to show in a falling off of the volume of students. More often, a growing general dissatisfaction may be discovered that manifests itself in a number of ways: a lessening of active interest, resulting in lowered standards; overspecialization in a peripheral field, as a form of protest against an unsatisfying general school program; or the development of affectations that show the students as social misfits and that arouse suspicion elsewhere as to the purpose of art education or training.

In asking why, one encounters the factor of a steadily decreasing prospect of security after graduation, in the professions traditionally open to the artist. Coupled with this is the emotional realization that preoccupation with painting (which many schools still emphasize heavily), or with other forms of artistic self-expression, tends to drive the student farther away from understanding the realities of the world in which he has to live day in and day out, with no material possibility of matching his fleeting fancies. The skills acquired seem to him to exist largely in a vacuum.

This condition is being recognized by some schools, and attempts have been made to supply the otherwise missing purpose by providing goals for the concrete application of acquired skills. Relations to industry, to demands of the community or campus have been established; or, at least, students make articles, "useful" or "decorative," needed in their own homes. The discontent, however, persists; it is pushed aside rather than obliterated. For there remains an underlying general difficulty, as the satisfaction offered is partial only: the student merely *applies* a general designing talent and assimilated workmanship to a problem which, as a rule, does not present itself to him in its initial setting, he is invited only *a posteriori* to give it a final form. A girl may arrange and light a shop window according to the "principles of design" she has learned, and the specifications of the store manager; but her knowledge of customer reactions, of the needs of installation and maintenance, as well as of the final function of the commodities themselves, must all be second-hand, from which it follows that she cannot experientially determine the

degree of fitness of the particular application of her "principles." A young man may design a vase with great skill in the ceramic techniques of a past age, without understanding the mass-production methods of today or his public's demand for specific sentiments to be embodied in the shape, color or surface of his product. Although the problem is thus recognized it is not solved: the art worker has not found entrance to a process of work for which there exists a social demand and which he has *experienced* from the outset. His schedule will hardly permit him to take time out as a factory worker. Is there, then, no substitute to which he can turn?

In most colleges, there exists an activity, the drama department, which, while far from being a social institution, approximates one in some of its aspects. A drama department has to take into account the needs of the community, which in many instances provides customers and supporters. The productions, moreover, are generally run from beginning to end by students and faculty, including the construction and painting of scenery, lighting, costuming and other technical work. An activity is thus offered that permits direct sharing in most aspects of the work.

Responsibility can be assigned within the group for the planning of the technical and visual elements. All too often, however, in extra-curricular groups, outside help is procured which not only causes a financial problem, but tends to interfere with the homogeneity of the production; while in the regular drama department, as a recent survey of college dramatics has shown, "the actual creative experience too frequently is reserved by the faculty for itself; the student learns of the theater from the sidelines by rote; the emphasis is on stagecraft, not on the living elements of the art."¹ And where student designing of scenery, etc., is encouraged, time after time a serious problem of quality arises; for "talented students" from the architecture or art departments help out with the work, and are unable to acquire a thorough grounding in necessary stage techniques, or to reach an adequate understanding of the drama's purpose, of the meaning and mood of the play in its functional context, and of the needs of actors, director, technical personnel and stage hands. A full acquaintance with these aspects of the drama, based on real experience, is too much to ask of the student whose time, according to a prescribed study-plan, is almost exclusively taken up with developing skills of "designing" as such. On the other hand, a full acquaintance with the art of expressing visual images in graphic

¹ Norris Houghton, *Advance From Broadway*, New York 1941, p. 152.

terms is too much to expect of the student whose major compels him to spend the greater part of his time in the study of drama and production. The college theater, more often than not, lacks an adequate supply of trained designers.

A regulated program, then, seems to suggest itself which would help to solve at least partially the problems of both the art and the drama departments. Such a program can be effective only through active cooperation between the two. It implies that a student be trained in methods of drawing and designing, and in the development of his sensitivity to color and form in relation to the problem at hand. The latter involves his participation in all angles of production, until the needs of the carpenter, the painter, the customer, the electrician, the property man, the sound controller, the stage manager—yes, and the actor and director too—have become the needs of the student himself. Courses in stage design are offered in most of our major universities, but they do not always imply thorough training from the outset in the fundamentals of good design, methods of drawing and painting, the development of a sense of three dimensional form, and the nature of light. A program coordinating these activities must be worked out by both departments in collaboration; it may even prove desirable to institute a special drama major in the field of scenic design.²

In such a program, the students may begin their training with a course in art fundamentals in order to obtain a general acquaintance with the nature of materials, and tools and techniques adequate for handling them, as well as developing a sensitivity to form. This work may be followed by courses in modes of projection, involving various drafting skills; in elementary drawing and painting techniques; in the use of light, structural design, and interior and costume design. This course of study should run parallel with courses in introduction to the theater, speech, acting, dramatic literature, and stagecraft. During the same period, the students must participate in plays, both as members of the cast and in the various technical crews, the charge of which should be entrusted to them once they have gained enough experience.

After the junior year, their training should be broad enough to enable them to design organically for productions, taking into account the play's structure, content and mood, the director's style of production, the physical limitations of the given stage, so that

² Such a degree has been introduced at Tulane University. It is a five year course leading to the B. F. A.

scenery, light, costumes and all other details will form a unity appropriate to the play itself as well as to the audience. If, along with this training, there have been courses giving a thorough knowledge of the history of art and the history of the theater, the student will also be enabled to present a play in its proper historic context, not only in the outward trimmings but in the mood of the whole; though always keeping in mind that the audience remains very much in the present.

A student who has gone through such training should be capable of more than "applying" his art, which always implies an artificial synthesis. He will make spontaneous use of the necessary skills working towards a clearly envisaged end. Like the engineer who started as a worker, his decisions will spring not from the caprices of his imagination, in the form of "esthetic" judgments, but from the solid foundation of *experience, purposefulness, and workmanship*.

A program of this kind would not be without its dangers. There is, for example, the lack of demand for stage designers. Professional services in the field are little called for except on Broadway, where new blood seems to be singularly unwanted, and in the school or college theater, where prospective workers sense a dangerous trend towards inbreeding.³ It is indeed hard to give a reassuring answer to a student troubled by the lack of economic prospects in the traditional fields. Only his growing awareness of the future rôle of the theater in community and trade union groups will provide him with new professional outlets; but this prospect offers at present more opportunities for initiative than visions of security. The future for stage designers and technicians is still more than limited. Rather than serving as the springboard for the formation of a new vocational problem, the combination of art and drama departments will have to concentrate on teaching an understanding of the nature of *work well done*. In this training an answer may be approximated to the quibbles about "what is art?"

The greatest danger in such a practical problem is that it will encourage the illusion that here indeed lies the *complete* solution to the problem, as if by concentrating on the "theater" as a craft one necessarily understands its social function. Correlated courses in the social sciences are suggested as a means of discouraging this illusion, but even then, most of this information will be second-hand, and so once more it misses the final mark.

Within these limitations, however, there can emerge a certain un-

³ Cf. Houghton, *op. cit.*, p. 216-217.

derstanding of design in relation to experience. It can develop other skills that may be useful later, whether it be for interior design or fashion work, for advertising, for problems of lighting, or just general utility as a carpenter, and there can emerge from it an experience specially valuable for the college student, if in continuous cooperative work in the workshop he learns something of the nature of collective effort to a common end; if in his overalls and the hard sweat of long hours of handiwork he may perhaps get a glimpse of modes of existence far different from the scholar's otherworldliness in the library stall, or the painter's splendid isolation in his studio *sous les toits de la ville*.

Tulane University

THE EDUCATION OF THE ARTIST

BY GIBSON DANES

ONE of the most important problems concerning art today is the anomalous position of the impoverished artist in a society that is financially able to buy his wares. In an attempt to ameliorate this situation much has been done during the past few years to educate the public to art. There is, however, an even more important aspect of the art educational program, and that is the education of the artist. This phase of the problem has been one of the most neglected by educator and critic alike. Even the artist has not been truly cognizant of the inadequacies of his education and training. The present-day economic plight of the painter is recognized as a problem to be solved, but many of the remedial attempts to alleviate the situation have been working in reverse. Instead of producing year after year more and more painters who will go out into a society that is not particularly concerned about them, the schools should be doing something to adjust the painter to society, rather than society to the painter. The artist is carrying on an artificial and marginal existence in a world that has changed in the last hundred years. A painter to be welcomed and taken in by society must paint for it. Most painters have a single objective in mind: they are striving to produce something for Fifty-seventh Street, the Carnegie or Corcoran show, or possibly for the impersonal walls of museums.

The building arts have, however, been moving in new directions more rapidly than either painting or sculpture. The ideas about architecture that may be called contemporary are being assimilated more readily by the public than those of the other arts, sculpture or painting. A partial explanation lies in the fact that architecture is a more necessary art from the social point of view. The contemporary architect is ministering to the basic needs of the people today. The architects are solving problems from the requirements of the region and the needs of the client.

Training for the painter and sculptor in the twentieth century should begin with an emphasis on the craft to provide him with a sound basis in present-day technology. The lack of interest in technical processes and the failure to see the arts in a changed world are among the factors that have led to the artist's isolationist character. Until the last few years, only a handful of painters even knew the composition of the materials with which they were working. The technological lag of painting and sculpture in contrast to the building arts has to be removed gradually. There is no reason, other than that of sentiment and tradition, why murals should not employ tools and methods other than the treasured ones of the past. The natural beauty of plywood and other composition boards might be used more widely to good purpose. Murals executed with a spray gun should be experimented with further. We have not even begun to explore the latent possibilities of colored plastics for murals in modern architecture. All of this growing realization that the element of craftsmanship is significant should now look to the relation that the arts bear to machine economy and mass production.

An architectural form has been evolving in the twentieth century that is one of the greatest potential markets for the painter and sculptor, the domestic dwelling. Art schools should take stock of this field and explore the possibilities of developing a popular art for it. One way for the painter to enter this market is through the processes adapted to multiple reproduction. The traditional fields of etching, engraving, lithography, and wood block should be utilized by more of the first-rate artists. The silk screen process promises another means to make an art that could become more widespread; but how many art schools have been interested in this medium? By using techniques that will permit numerous prints to be made, the artist will be able to sell his product for a price that everyone can afford. There should be art that is as popular in scope and as inexpensive as the Ukiyoe prints of the Japanese. This is the art that can be

bought for a few dollars, or even for a few cents, and would logically belong in the low-cost dwelling.

The same is true of sculpture: there is now no such thing as a poor man's sculpture. A much larger production in terra cotta may be one solution. Even the use of cast plaster and stone in a variety of colors has not been attempted on a large scale. Plaster panels in bas-relief designed in a clean contemporary style fit naturally in an inexpensive house. Experimentation with plastics may be another answer. Decorative pieces for the house could be created by sculptors and widely reproduced for a few dollars. Plastics may also provide a partial answer to a new fountain and garden sculpture, since many of them are water-resistant. The clay figurines of China and the Tanagra terra cottas of Greece are clear indications of what a popular art can achieve. It is possible to create a vital art for the people with modern materials, large-scale production and distribution. If the public can be enticed to literature by low prices, it will also support art that appeals to its pocketbook. The foregoing are just bare suggestions; with an experimental and imaginative handling of our new media and materials, who knows what the results might hold for the future? Until the architects and artists begin to work hand in hand on this problem of domestic dwelling from inside and out, the old interior decoration of floss and bric-a-brac will prevail. As Herbert Read said, "Art must be regarded as a necessity, like bread and water; but like bread and water, it must be accepted as a matter of course; it must be an integral part of our daily life, and must not be made a fuss of. It should be treated not as a guest, not even as a paying guest, but as one of the family." The advance of the building arts should provide the key for a *partial* solution to the present-day dilemma that is facing both the painter and the sculptor. The intelligent and forward-looking architect is employing the techniques and materials that afford the most efficient and expressive solution to his problems.

To achieve any semblance of integration and unanimity of aim, a re-orientation of the training for the artist is of first significance. The professional schools should be striving for the concept of the artist as a complete and contemporary personality. Artists in the Renaissance were men, craftsmen, that were not limited to a particular kind of artistic production. They could apply their imagination and creative energy to what seems to us today a wide variety of problems in a number of different arts. If the twentieth century counterpart of Verrochio's *bottega* could be realized by the art schools, art would

begin to operate for the public again. Certain ideas of the Bauhaus in the twenties could be adapted to regional needs and put into operation in the United States. Every institution offering professional training for the artist should realize the gravity of its responsibility, instead of ignoring the place of the artist in the world today.

Attempts to educate the public in art before there is an art produced for it is putting carts before horses. The education of the public and that of the artist are related, but are also distinct. Neither should be neglected if art is to have any meaning in a democracy, since both are vital and necessary. But in neglecting the adequate professional training of artists, we are like those who "have paid infinite attention to perfecting the mechanism of the incubator and then have forgotten the egg."

University of Texas

MUSEUM TRIPS

BY MARION LAWRENCE

ALTHOUGH most art historians realize that a photograph is a poor substitute for the original work of art, much of the teaching of art history in our colleges must of necessity be done by means of photographs. To supplement the inadequacy of these black and white versions of paintings which were conceived in color and to a great extent rely upon it for their effect, and the flat, two-dimensional photographs of the tri-dimensional arts of sculpture and architecture, is the constant aim of any instructor. Color reproductions and slides, casts and models, while they may help enormously, are never as numerous or of the quality one could wish and are of little use in showing problems of "condition" and qualities of texture. When a college is fortunate enough to have its own museum, much can be done with direct instruction given in front of the originals; but again no American college has been able to gather a collection which its art department deems adequate for all they want to teach. Our great city museums are naturally in a better position since collecting is their main objective, and where a college is situated close enough to one of these the advantages are enormous.

Barnard College, from the initiation of its art department in 1923,

realized the possibility of using the facilities of New York City as "its laboratory" and consequently we have organized our fine arts courses to permit us to spend as many hours in the local museums as the individual collections warrant. Thus our course on ancient art meets for two hours a week of lectures with lantern slides and a third hour for a conference or a small discussion group or more often for a museum trip to the Egyptian or classical collections of the Metropolitan Museum. The groups visiting the museums are also kept small, five or six is the ideal number, so that each student can get close to the statue or small object, and everyone is made to discuss what she sees. By covering the label, the student is faced with all the problems that assail a museum curator: of discovering restorations, discussing condition, material, and technique, and finally of placing and dating the object and relating it to comparable monuments and evaluating its importance, both aesthetically and historically. The subject comes to life, the group frequently gets excited, and it is not unusual for them to thank the instructor for the trip, an experience I have yet to encounter after a classroom lecture. In mediaeval art not only are there trips to the Metropolitan Museum, the Cloisters, and the Morgan Library, but problems of vaulting and construction are studied in the various churches in the city, especially our imitation Gothic of the Cathedral of St. John the Divine and the Riverside Church. The course in prints and drawings usually meets four times a week, of which three hours are spent at the college around a table with reproductions, the fourth with originals in the Print Room of the Metropolitan Museum or at the Morgan Library. Current exhibits in museums and dealers' galleries are used in the same manner for the courses on later painting and both museums and private collections for oriental art. These trips are a required and integral part of the course and questions on them appear in the examination.

From time to time as opportunity permits we also organize visits to private collections in the city. These are purely voluntary, and although they must be scheduled for the late afternoon or for Saturday mornings, are usually oversubscribed. They are not related to any course and as a rule are conducted by at least two members of the staff. We do not attempt to lecture but try to teach our students the proper way to look at pictures and are always ready to discuss any problem with them and to answer questions.

Our trips within New York proved so successful that some years ago we instituted week-end trips to nearby cities. As a rule we take

one a semester, visiting Boston one year, Washington and Baltimore the next, the Philadelphia every year. While the trips are carefully planned and hotel arrangements made for those who wish them, save for the time spent in the museums, the students are free to do as they please. The Barnard clubs or individual alumnae frequently entertain us and both faculty and students have a very good time. We go on Friday night to the further cities to be on hand when the museums open, and usually put in a solid morning in a single museum. After a comfortable lunch, we go to another museum or collection for the afternoon. For instance, in Boston we visited the Boston Museum in the morning, Fenway Court in the afternoon, were entertained for tea at a private collection and for supper by the Barnard Club. Sunday morning we saw the Fogg Museum and in the afternoon returned to the Boston Museum. The hours are long and the trip is strenuous. Again we have found it better as a rule to make it very informal, to discuss rather than lecture, and let the students follow their own interests. When time is limited, groups have gone with different members of the faculty to different sections, but generally it has worked better to keep the whole group together and to discourage aimless wandering. Occasionally we have used docents from the museums, but unless they are our own graduates, they are apt not to know how much or how little the students know and what they need to be told. So as a rule we give any necessary instruction ourselves. All return Sunday night, worn out, but usually with fresh enthusiasm and a new insight into the possibilities of the subject.

These trips are primarily for our art majors, but we welcome any student who is taking an art course if there is room for her. We have found that twenty students are about all we can manage with two members of the staff. The trip is entirely voluntary, of course, and the students meet all expenses, which we try to keep at a minimum. We have a fund, however, to help the needy student who could not go otherwise, and every year there are some applications, but a little money goes a long way. Each student keeps an account and frequently returns a dollar or so that she has not spent.

As a stimulus to even better work and to train our students to be independent, a few years ago we established summer scholarships to send the best students on trips entirely on their own. Our original idea was to send them to Europe, but the war prevented this, and we have relied on the facilities of this hemisphere. Two girls have gone to Mexico, one to Yucatan, two to Canada, and one to study

colonial architecture in Virginia. The trips have varied from a month to six weeks and have been carefully planned and prepared for in advance by the necessary study. Upon her return each student submits a written report, illustrated with photographs, drawings, or watercolors, and as a rule gives an illustrated talk to the other students, and when the material warrants, to invited guests. These students have without exception profited enormously and in several instances the trip has been the determining factor in inducing the student to undertake graduate work in her subject. This winter we must of course curtail our trips both in the city and out, as the museums have packed away much of their collections. I have, however, described our trips as we have taken them in the past and as we hope to reinstate them after the war.

Barnard College

HUMANITIES IN THE MODERN WORLD

BY LAURENCE SCHMECKEBIER

MANY scholars in liberal arts colleges will certainly raise their eyebrows at Mr. Kimball's observation in the last issue of the JOURNAL that art history courses almost alone have taught cultural history in the college curriculum. Secretly I think he is right and would even go a step further with the statement that art history, by the very nature of its subject material, is the most effective vehicle through which cultural history can be taught. In the personal belief that the art historian shares responsibility for the successful maintenance of instruction in humanities and the general history of culture, I am submitting the following report on a new course at the University of Minnesota.

In the face of such popular slogans as "Liberal education is out for the duration" and the rapid conversion of great educational institutions into technical training schools, the College of Science, Literature, and the Arts of the University of Minnesota passed a resolution last fall urging upon its administration the necessity of maintaining instruction in the liberal arts. The resolution contained a reminder of an historic responsibility which perhaps too few Americans realize, namely that the United States is now one of the

last remaining homes of liberal education. On it depends the defense of our cultural life against the insidious attacks of enemy propagandists. On it likewise depends the education of a new generation to meet the tasks of a permanent world peace.

But a verbal defense of the liberal arts at this time is not enough. Time and the inevitable forces of destiny are moving fast, and, protest as one will, the liberal arts will not survive unless there is vision and determined effort on our part to give them life and vitality. With this conviction in mind, a group of scholars from the arts college of the university met with its dean to discuss the organization of a humanities course that would meet the problems of the present war and the reconstruction period that will follow. Represented were the departments of philosophy, music, classics, history, fine arts, English and modern languages. There could have been many more, but it happened that these were the fields most vitally interested. They elected a chairman and set about, through a series of long and earnest discussions, the clarification of the basic problems that such a course entails.

All of the committee members were deeply aware of the significance and necessity of not only the humanities in general but also their adequate presentation to beginning students. There was no fear of competition with introductory courses in their own respective fields—just why I do not know—but the fact remains that the entire proceedings of the committee were marked by a complete absence of the academic fear, jealousy, and self-interest that are almost traditional in these matters. The urgency of the times and the necessity for action may have much to do with the welding of a new vision and unity of purpose among scholarly specialists.

The procedure followed in the deliberations, after an initial agreement on technical limitations was first: the clarification of a single organizing idea around which the course was to be built; secondly, the choice of an historical area with which the majority of young people entering upon a university career is best acquainted through background, experience, and previous training; thirdly, the various manifestations of this basic idea within the given historical area and their relationship with the other great cultural periods in the history of the world.

The organizing idea became that of man and the ever changing conception of himself, his relations with his fellow men, and his methods of regulating human affairs. The period in which the

ideal of self-government has experienced its most dramatic convulsions, as well as the one in which young people of today are most directly concerned, is the modern world since the American and French revolutions. The basic patterns through which the ideal of self-government has moved in this period find their parallels in the other great epochs of European cultural history.

Each member of the committee actually went to work on this scheme to outline the course as he himself would give it. The chairman of the committee organized these outlines, and the many discussions that went with them, into a single program which the course was to follow. The chairman, Professor Alburey Castell of the department of philosophy, was chosen to give the lectures; and the committee agreed, at the chairman's request, to continue in an advisory capacity throughout the conduct of the course.

"Humanities in the Modern World" as it now stands is a one year course, open primarily to freshman and sophomore students, meeting five hours a week and having no prerequisites. It is divided into five basic periods: The Enlightenment: an Age of Reason (ca. 1776-1800); The Romantic Movement: Reaction Against the Age of Reason (ca. 1800-1830); The Victorian Age: Liberalism and Growing Realism (ca. 1830-1870); The Turn of the Century: Realism and Naturalism (ca. 1870-1914); Between Two Wars: Civilization on Trial (ca. 1914 to the present). A carefully selected reading list includes passages from Voltaire and Rousseau to Hitler, and Thomas Mann.¹

¹ READING LIST

THE ENLIGHTENMENT: *An Age of Reason*

Voltaire and Rousseau; Biography: Van Doren, *Benjamin Franklin*; Historical novel: Hugo, *Ninety Three*; Poetry: miscellaneous poems; Social criticism: readings from Paine, Burke, Bentham, Godwin, Condorcet, Adam Smith. With two or three exceptions all readings in social criticism mentioned here and below are contained in a source book, *Social Reformers* edited by Donald Wagner.

THE ROMANTIC MOVEMENT: *Reaction Against the Age of Reason*.

Goethe, *Faust*, part I; Poetry: Wordsworth; and miscellaneous poems; Schopenhauer: romantic pessimism; Biography: Maurois, *Chateaubriand*; Historical novel: Tolstoy, *War and Peace*; Social criticism: Malthus, Cobbett, Ricardo, Sismondi, Owen, Fourier.

THE VICTORIAN AGE: *Liberalism and Growing Realism*.

Mill, *On Liberty*; Biographies of Heine and Mazzini; Science and Religion: Huxley and Renan; Poetry: Browning; Whitman; and miscellaneous poems; Novel: a novel by either Dostoevski or Turgenev; Social criticism: Blanc, Proudhon, Carlyle, Mill, Marx and Engels, Kingsley, Comte, Von Ketteler, Bakunin.

THE TURN OF THE CENTURY: *Realism and Naturalism*.

Hardy, *Dynasts*, part I; Poetry: Kipling; and miscellaneous poems; Novel: Zola,

Obviously there could be no end to the discussion of problems, proportions, and purposes involved in such a task as this. And yet, in looking over the list of topics and selected readings one has the feeling that the job can be done, and furthermore that it is a field which should be opened up to students at the beginning of their university careers, not haphazardly picked up in their last years. The interest on the part of the students is by no means lacking, for when the course was announced this (winter) quarter, the enrollment was more than double that originally expected.

The danger of expansion into infinity inherent in many of these topics can be controlled by the professional discipline of the instructor's given field. As the material is organized now, one can recognize the basic interests of the philosopher and social scientist which have concerned Professor Castell. The material might vary if the course were given by an historian of art, music, or literature, but the basic problems would remain and their cultural relationships would be suggested in tangible form. Certainly the art historian would place important monuments of painting, sculpture, and architecture in the foreground, and from them extend into the related cultural sciences without sacrificing scholarly dependability.

At this time the liberal arts cannot be defended by passive protests. When this war is over, there will be no return to the old days, or to the standardized courses that are gradually being depleted. New problems, new responsibilities, new horizons will have to be faced, and we must think, talk, and plan the cultural future as well as the political and economic.

Neither Professor Castell nor any member of his committee is deluded into the belief that this course is the final solution. But it is an attempt. It concentrates on the humanities to stimulate the

Germinal; Religion and Philosophy: Tolstoy, Nietzsche, Bergson; Plays: Ibsen and Shaw; Biography: Wilson, *To the Finland Station*; Social criticism: George, Spencer, Tolstoy, Webb, Leo XIII, Veblen, Bernstein, Sorel, Hobson.

BETWEEN TWO WARS: *Civilization on Trial*,

Freud, *General Lectures*; Novel: probably Mann, *Magic Mountain*; Plays: O'Neill and Toller; Poetry: Sandburg; Eliot; and miscellaneous poems; Biography: Wells, *An Experiment in Autobiography*; Social criticism: Lenin, Tawney, Rocco, Ortega, Dewey, Mussolini, Hitler.

Each of the above five periods had its characteristic achievements in painting, sculpture and music. These matters are to be introduced into the course whenever it seems most relevant. They will be presented by members of the fine arts department and the music department. No details here of time or procedure or materials have been settled yet.

noblest of man's faculties and powers. It is not an omnibus of the "hundred best books" but a disciplined analysis of problems. The future existence of our civilized institutions depends as much upon that cultural discipline as it does upon mechanized education that now looms so formidably.

University of Minnesota

THE INTRODUCTORY COURSE IN ART

BY WALLACE S. BALDINGER

THE humanistic tradition in our colleges bars the fine arts from assuming a narrow professional character. The limitation of staff to one, two, or, rarely, three teachers prevents the visual arts from receiving the degree of intensified study customary at the university. Few students find time in four crowded years to follow more than one course in art, and fewer still to major in it.

Far from imposing upon the college a weak counterpart to the university offering, however, such restrictions may prove a blessing in disguise; they provide the chance to develop in that single course something uniquely constructive. To plan such a course, however, is a problem. Some teachers have tried to dodge the issue with a history-survey course which skims the cream from the creations of the past but spreads it so thin that the student's interest languishes from undernourishment. Others have attempted a series of pre-specializing courses in the history of art which neither provide an adequate treatment of the periods selected nor sufficient critical equipment to appreciate works of art. Some teachers have tried to invade the department of philosophy with a course in aesthetics which drags in for superficial comparisons with painting or architecture the art of music, drama, poetry, or the dance. Others have tried to rival the departments of home economics or education with a course intended to be "practical" in some sphere of limited application.

Perhaps the trouble lies in a failure to define clearly what an introductory art course in a liberal college should aim to accomplish. If it is not to start the would-be specialist on the road to technical mastery or the would-be expertizer on the road to antique-

collecting, if it is not to limit its appeal to the museologist—or historian—or philosopher-in-embryo, then what should it do?

One objective of an education in the liberal arts that no other course in the curriculum can begin to meet, one that the introductory course in art can be fitted especially to achieve, is the goal of developing the student into an enlightened patron of the arts. Patrons must learn to know and love the best produced by living artists. Their proper sphere of interest lies less abroad than at home in their own region or community. They must learn to discriminate between imitative and vitally creative works. Their range of patronage should extend beyond the narrow specialty to embrace the works of the potter as well as the painter, to employ the sculptor as well as the architect, to consult the city-planner no less than the landscape designer. Since, if its culture is to survive, the numbers of such patrons in a democracy can never be too large, the introductory art course in the college curriculum has an indispensable service to perform.

At Lawrence College, by a process of trial and error over several years, a course with such an aim has at last been evolved—a six-hour credit course running through two semesters. Experience has dictated that much of this process be one of subtraction. Early in its history, the visual arts proved more than enough by themselves to stretch the capacity of the study. Lest the course become so comprehensive as to lose in penetration, pottery alone had to represent the "crafts" and the "industrial arts." Domestic architecture had to be developed at the expense of other branches of the arts of building. Interior design had to be incorporated where it properly belonged, with the art of architecture. The block print had to stand for the graphic arts, the oil painting for the manifold pictorial media. Photography and the motion picture had to be omitted.

No single logical sequence could be found for presenting the various arts nor any valid means for demarcating one art from another. If one started with architecture, one could next present with equal effectiveness any one of the other visual arts, and they were all found to follow each other so closely and to prove so dependent upon each other that the study seemed incomplete until the course had ended. At the present moment the course begins with pottery, lingers over the general problems of composition and expression in the abstract which that art evokes, proceeds to painting and sculpture, pauses for a look into that composite art which the

war has revived, the art of protective concealment, and concludes with landscape architecture and city and regional planning. The arts included for study were found not only to interpenetrate but also to focus under the light of actual living needs at home.

At every successive step in class discussions, considerations of quality insist upon recurring. Since patronage is the aim of the course, these recurrences are of key importance. They determine, in fact, much of the content of the study. How is a master work to be distinguished from a "potboiler"? To answer such a question one is compelled to investigate how each work was made, how sensitively the artist was attuned to his material and his tools and how he wielded them, how well the artist met the primary purpose for which his work was intended, how expressively he managed to emphasize the form through the decoration of his work, and, finally, how unconsciously revealing of himself, his time, and his people he was able to make his work. The vitality of the artist is measured, not by some schematic set of principles set down in the art-education syllabus, but by the power of relationships established in the composition, relationships of line, light and shade, color, texture, mass, and spatial volume. Such relationships become increasingly evident to the eyes of a student when he learns to contrast good works with bad, noting the "holes" or gaps where such relationships break down in the inferior work.

Questions of quality dictate modifications of the usual technique of lecture and discussion with lantern slides. Actual examples are constantly presented: pottery pitchers, unframed canvases, statuettes or nearby public monuments, the buildings on the campus, the town itself or the neighboring metropolis. Even these are not enough. The practical abilities of the teacher are stretched to the limit. He is obliged, in order to make the problems confronting the artist as tangible as possible to his students, to demonstrate before the class—actually to throw a piece of pottery on the kick-wheel, to carry an oil painting part of the way towards completion, to model a head and cast it in plaster, to assemble a portion of the model for a house.

Students are rarely satisfied, however, with merely watching the demonstrations; they ache to work with their own hands in clay or paint or plywood, to try to create something of their own. This consideration justifies introducing into even a general introductory course some practical studio work. Along with papers and examinations, unfortunately, the results have to be graded, and the realiza-

tion of this fact makes some students reluctant to take a plunge for fear of failure. They find encouragement, therefore, in a succession of free choices which the course allows between two alternative assignments, one practical and the other critical. At one time a student may choose between throwing a piece of pottery of his own design and writing a paper dealing qualitatively with Wedgwood ware and the pottery of Russell Wright. At another time he may choose between designing and building a model for the landscaping of a specific city lot and writing a critical study of local parks and private gardens. If he chooses the practical pottery project and finds himself unable to produce anything deserving a good mark, he may redeem his poor grade with a creditable paper on landscape design.

The thrill of manipulating the artist's materials, of trying to approximate his methods of expression, constitutes one of the chief attractions which an introductory course may offer. The struggle, the pleasure in partial success or the disappointment of frustration, evoke a real respect and understanding for an artist capable of creating masterpieces. Such tastes of practical experience quicken the student's interest in the work of great contemporaries; therefore, at the moment when that interest is at its height, following the technical introduction to one of the arts, comes an intensive study of some modern master in the field—Arthur E. Baggs in pottery, Frank Lloyd Wright in domestic architecture, Max Weber in painting, Carl Milles in sculpture, Jens Jensen in landscape architecture, and Henry Wright in city planning. Because the college presenting the course is located in the Middle West, in Chicago's metropolitan area, the final study concludes with a consideration of Daniel Hudson Burnham and his Chicago Plan.

It is surprising how rich the content of such studies can become, surprising how much can be uncovered regarding the complexities of personal expression, the interplay of the artist's powers with the forces of his environment, regional, temporal, or artistic, and the vitality of the genius who can draw upon all such elements to create a series of master works. Creations with which a student becomes thus intimately acquainted may form in his later life as an active patron standards by which to judge other contemporary works.

A textbook to meet the needs of such an introductory course has yet to be written. Herbert Read's *Art and Industry* is excellent, but its range is naturally too limited. Carl Thurston's *The Structure of Art* is useful for general questions of composition, but it lacks the

modern orientation and sufficient allusion to specific works of art to make the study concrete. Sigfried Giedion's *Space, Time and Architecture* covers in comprehensive fashion much of the ground of the course, but the book is addressed to advanced scholars in the history of art; it fairly bristles with specialized data and presupposes a knowledge far beyond that of the typical undergraduate.

There are, on the other hand, a number of books to supplement the work of the classroom. For a technical introduction to each of the arts in question probably the best books yet published are Dora M. Billington's *The Art of the Potter*, Walter C. Behrendt's *Modern Building*, Herbert Read's *The Meaning of Art* (for painting), Brenda Putnam's *The Sculptor's Way* and Stanley Casson's *XXth Century Sculptors and Sculpture of Today*, Thomas Bayley's *The Craft of Model Making* and Ralph Rodney Root's and Charles Fabens Kelley's *Design in Landscape Gardening*, Thomas Sharp's *Town Planning* and Clarence Arthur Perry's *Housing for the Machine Age*. Useful monographs for studying the life and work of certain of the individual artists are the trilogy on Frank Lloyd Wright (the *Autobiography*, the selection of Wright's writings made by F. A. Gutheim, and the chronology of his works prepared by Henry-Russell Hitchcock), Holger Cahill's *Max Weber*, Meyric Rogers' *Carl Milles*, Jens Jensen's *Siftings*, Henry Wright's *Rehousing Urban America*, and Daniel H. Burnham's *The Chicago Plan*.

It is not the readings, however, which guarantee the effectiveness of an introductory course in art. It is, rather, the direct contact that class and teacher maintain with the concrete work of art, a work to be regarded not as an object in a vacuum but as an integral unit in that general form which the arts are together capable of creating for life in the postwar world.

Lawrence College

BOOK DISCOUNT SERVICE

Many members and institutions have taken advantage of this privilege. The maximum discount is offered on almost all new art books on a cash basis. All inquiries should be addressed to the business manager, Mr. Peter Magill, 625 Madison Avenue, New York, N.Y.

REPORT OF THE ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION AT NEW YORK, JANUARY 30, 1943

This is a brief summary of the most important measures of both the annual meeting and the meeting of the board of directors.

The following message was sent to Mr. David M. Robinson, chairman of the meeting which was to have been held in Baltimore.

The officers and members of the College Art Association wish to express their deep appreciation for your efforts in making arrangements for an unusually interesting program. We regret exceedingly that circumstances enforced the cancellation of the program, and that the members could not benefit from the energy you expended. We send you our sincere thanks and hope that we will be able to meet in Baltimore in the not too distant future.

The report of the membership committee showed one hundred sixteen new members, two hundred twenty-six cancellations, and a total active membership of eight hundred seventy-seven. The directors feel this is evidence that a large group of people are sincerely interested in the program of the association during these times of stress.

Mr. Eisner made the treasurer's report which was accepted. It was voted to substitute a semi-annual audit for the quarterly audit, and to use for membership promotion the money thus saved.

The following were appointed to the editorial board of *The Art Bulletin*: Mr. Bachhofer, Mr. Barr, Mr. Conant, Mr. Crosby, Miss Der Nersessian, Mr. Ettinghausen, Mr. Walter Friedlaender, Mr. Goldwater, Mr. Goodrich, Mr. Held, Mr. Hitchcock, Mr. Huntley, Mr. Kimball, Mr. Kubler, Mr. Lehmann-Hartleben, Mr. Meiss, Miss Miner, Mr. Morey, Mr. Post, Mr. David M. Robinson, Mr. Stechow, Mr. Stout, and Mr. Wethey. Also, the College Art Association presented the Coordinator of Inter-American Affairs with one hundred fifty sets of thirty-seven numbers each of *The Art Bulletin*, of which one hundred five have already been allotted to ten countries of South America.

The functions of the COLLEGE ART JOURNAL as distinguished from *The Art Bulletin* were discussed. It was suggested that the persons who were to have read papers at the Baltimore meeting be asked to submit briefs of their theses to the JOURNAL for publication, and it was voted to allocate additional funds to the JOURNAL for this purpose. Also it was proposed that the directors of the College Art Association make specific recommendations for the improvement of the magazine at the spring meeting, and at that time appoint a new advisory editorial board. Members were reminded that the JOURNAL was established as a forum for the expression of their opinions on matters relating to the teaching of art, and asked to contribute more freely.

The officers of the College Art Association elected for the coming year

are: president, Sumner McK. Crosby; vice-president, Myrtila Avery; secretary, Walter W. S. Cook; treasurer, Mark Eisner. Directors elected are: Mr. Alford, Miss Der Nersessian, Mr. Hansen, Mr. Koehler, Miss Lawrence, Mrs. McClelland, Mr. Meiss, Mr. Middeldorf, Mr. Panofsky, Miss Florence Robinson, Mr. Sloane, Mr. Stechow, Miss Rindge, Mr. Ritchie, and Mr. Baldwin Smith. In addition to Mr. David M. Robinson of Johns Hopkins University, Mr. Paul J. Sachs of Harvard University and Mr. C. Rufus Morey of Princeton University were elected honorary members of the board of directors in recognition of their many years of devoted service to the organization.

The directors were instructed by the membership that the following notice explaining the use of proxies should be sent to all members with the notice of the next annual meeting.

Under the laws of the State of New York regarding incorporated associations, such as the College Art Association, voting can be done only in person or by properly executed proxies. In order that the proxies be valid the agent named therein must himself be present. Any member, however, has the right to instruct his agent as to the manner he wishes his vote to be cast.

The nominating committee elected for the new year is: William L. M. Burke, chairman, Frederick B. Deknatel, Katharine B. Neilson, Henry R. Hope, and J. Carson Webster. The following membership committee was appointed: Miss Lawrence, Miss Rindge, and Miss Avery. Mr. Meiss was made acting chairman of the publications committee and was requested to review the membership of that committee and to make any changes he sees fit. Mr. Meiss was also elected a member of the executive committee as the representative of the membership at large.

Mr. Morey and Mr. Meiss, the delegates of the College Art Association to the Council of Learned Societies, were instructed by the membership to present a memorandum to the Council that our association wants to participate actively in any program that may develop concerning the preservation and restoration of works of art that may have suffered during the present conflict in Europe.

The membership instructed the board of directors to appoint committees to study problems related to the teaching of art. These committees should be composed of carefully selected authorities. They would be requested to prepare reports defining and commenting on 1) the specific purposes of the different approaches in art teaching, 2) the interrelationship between these approaches, and 3) the relation of such instruction to the liberal arts in general.

SUMNER MCK. CROSBY

NEWS REPORTS

THE UNITED STATES CIVIL SERVICE COMMISSION requests that publicity be given to its call for engineering draughtsmen. Persons in fields as remote as commercial art or interior decorating are asked to apply. No written test is required. Application forms may be obtained at first- and second-class post offices or from the Civil Service Commission, Washington, D.C.

WESLEYAN UNIVERSITY, MIDDLETOWN, CONNECTICUT, held an exhibition of the contemporary art of ten Latin American countries, January 15 to February 5. Dr. George Kubler of Yale University lectured on "Mexican Art and Archaeology." Also, in connection with an exhibition of his recent etchings and drawings Mr. John Taylor Arms gave a demonstration of etching on February 18.

THE DEPARTMENT OF ART OF THE UNIVERSITY OF TEXAS reports that Manuel Toussaint gave two public lectures on Mexican art during his recent sojourn in Austin, where he was doing research in the Latin American collection of the university.

THE NEW SCHOOL FOR SOCIAL RESEARCH IN NEW YORK CITY had recent exhibitions of the sketches which Luis Quintanilla made for his mural paintings at the University of Kansas, and of drawings and photographs of the works of Josef Frank, well-known Viennese architect. During February were shown drawings of the Austrian artist, Rudolf Ray.

THE UNIVERSITY OF ILLINOIS announces the annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship of \$1,000 for a year's advanced study of the fine arts. Applications may be obtained from Dean Rexford Newcomb, College of Fine and Applied Arts, Urbana, Illinois, and must be submitted by May 1, 1943.

THE UNIVERSITY OF NEW MEXICO has received the gift of a large painting in fresco from the distinguished Mexican artist, Jesús Guerrero Galván, who is Latin-American artist in residence at the university.

HARVARD UNIVERSITY announces that applications for fellowships at the Dumbarton Oaks Research Library and Collection for the academic year 1943-1944 should be sent in by April first. Fellowships will be awarded in May. Those who are interested should communicate with the Executive Secretary, Lieutenant John S. Thacher, 3101 R Street, Georgetown, Washington, D.C.

BOOK REVIEWS

HENRI FOCILLON, *The Life of Forms in Art* (translation by Charles Beecher Hogan and George Kubler), viii + 76 p., 6 illustrations. New Haven, 1942, Yale University Press. \$2.50.

This rare and rich book, published as the fourth volume in the History of Art Series of the Yale Historical Publications, is the first English translation of the author's *Vie des Formes*, originally published in Paris in 1934. Its arrival in the English speaking world is an event of major importance. For this is a classic in a way, if this much abused term does not imply boredom, because it is anything but boring. On the contrary, it is an exciting adventure of the mind, performed in shining armour—a language of admirable precision and of ravishing beauty.

The book is written in the best French tradition. A humanist, all the wealth of empirical material at his disposal, gifted with philosophical zeal, unfolds the problems of morphology by analyzing the phenomenon of form in art. In a monumental introductory chapter the plastic forms, constituting an order of existence in themselves, are distinguished from images and signs, their inner logic is revealed, the principles of their metamorphoses examined.

Then this world of forms, their properties, movements, measures and transmutations are investigated in their entanglement with the three realms of space, matter and time, each of these chapters yielding another perspective on the problem of the relatively independent life of forms.

A book of this concentration defies, naturally, any short summary. A digest might be possible, to vary a remark of Voltaire, of a treatise of three hundred pages but not one of seventy-five pages which in themselves constitute a distillation of thought to the point of highest saturation. Anyone who is troubled by some problem of theory of art will find it touched upon in an original and stimulating manner. He will find good arguments against Taine, a revival—with good reasons—of Saint-Simon's distinction between critical and organic periods. He will be impressed by almost monumental formulations of the method of history in general. He may wonder, perhaps whether the constitution of plastic forms as an order of existence is legitimate as the principle of didactic organization of this subtle matter, or whether it is an acceptance of the theory of objective spirit in the Hegelian manner. In any case he will turn to this book again and again as a counsellor, a compass in the wilderness, or, to say the least, as an exciting and stimulating partner for discussion.

It may seem that a treatise of such concentrated intellectual power is rather a book for teachers than for students. Nevertheless, the reviewer would like to see it in every student's hands. True, the highly abstract level on which it is written makes no easy going for beginners. It presupposes a thorough familiarity with the facts and data of styles, an acquaintance with the revolving wheel of taste furnished only by years of devoted connoisseur-

ship. None the less, it gives the student what very few textbooks provide. It bursts forth with distinctions expressed with unforgettable precision and lucidity. To mention a few: The discrimination between "a style" and "style," that is, between style as a closely related sequence and succession and style as an absolute eternal value; the interweaving of the preceding experiments into the final masterpiece ("Rembrandt's sketches swarm across Rembrandt's paintings"); the wisdom of the phrase "landscape of style" ("Doric art as a landscape"). There is the psychology of grotesque ornament in a nutshell. There is an analysis of ornament with its tendency to evolve from a "system of the series—composed of discontinuous elements sharply outlined, strongly rhythmical, and defining a stable and symmetrical space that protects them against unforeseen accidents of metamorphosis"—to the "system of the labyrinth, which, by means of mobile syntheses, stretches itself out in a realm of glittering movement and color." There is the interpretation of architecture as conceiving and creating "an inversion of space," the construction of an interior world that measures space and light. There are, moreover, admirably precise and lucid formulations of the characteristics of certain styles, particularly of the Romanesque and the Baroque. There is the account of "families of the mind" as intersecting the races and the sage word, "A nation, too, represents a long-drawn-out experiment." There are the admirably formulated distinctions between time as a chronology and time as a becoming, "that fluid time whose duration has a plastic quality"; and between short-wave and long-wave time: "The history of art displays, juxtaposed within the very same moment, survivals and anticipations, and slow, outmoded forms that are the contemporaries of bold and rapid forms."

Even more important pedagogically seems another fact. This is no book on books, but on things. There are no "terminologies." The world is taken as it was before Zeus split it up and distributed the splinters to the pigeon-holes of the various scientific disciplines. In other words, the book is a wholesome antidote against intellectual provincialism. The student will find himself in the heart of the most complex matter without selling his soul to just one "orthodox" doctrine, and will get an outlook on the realm of forms as a timeless order and again as imbedded in the time-bound minds of the creator and the beholder and in the flux of history. And last but not least, the book is written with an infectious *élan* which can be translated only approximately by such words as vigor and vivacity.

The translation into English deserves all appreciation, particularly with regard to the most personal idiom of the author's French. It is not without some regret, however, that we look back here and there to the elegance of the original, which could not be preserved in the translation, but we have all sympathy with the customary and inevitable difficulty of the translator; one has either to catch the aroma of the original at the cost of fluent idiomatic English or to sacrifice it for the latter.

In this translation six illustrations have been added representing sketches

and drawings. They have only a loose relation to the text and are not referred to there. It was a good idea, however, to select sketches which show form, as it were, in the making.

A minor criticism: the *Table Analytique*, given at the end of the French original, has been split up and interspersed into the text as headings. This seems unfortunate. The old way served an important purpose, forming a skeleton of the whole realm covered and a very impressive indication of the inter-relation between the many perspectives attempted; but now the separated parts do not serve any function as they are not real captions and do not precisely summarize what follows. Thus, this splitting up means no additional ease in reading, but deprives the reader of the rare pleasure of taking in the whole book in one glimpse, as it were, as a work of art itself.

EMANUEL WINTERNITZ
Metropolitan Museum of Art

FREDERIC TAUBES, *You Don't Know What You Like, A Yardstick for Aesthetic Judgment in Painting*, xiii + 183 p., 18 pl. New York, 1942, Dodd, Mead and Company. \$3.00.

When a competent painter undertakes to explain his craft the student should read him with respect, but when a painter ventures into the field of criticism the student will do well to read him with caution. The subtitle and central idea of this book is "a yardstick for aesthetic judgment in painting" which Mr. Taubes offers on the principle that the relation of the painter to his art has been always and everywhere primarily a technical one, and that in technique is to be found "the aesthetic credo of the painter". A series of definitions and analyses of texture, brush stroke, contour, color, chiaroscuro, draftsmanship, composition as the essential elements in technique, together with more controversial matters such as originality and taste, are intended to establish the "yardstick", which is then applied as a measure of quality in specific paintings by artists ranging from El Greco to Matisse. This is done with only partial success owing to the fact that the whole process is quite personal to the author and there are a good many *non-sequiturs* in his argument. The second part of the book deals with trends in contemporary art, including surrealism. The layman, already suspicious of modern art, will enjoy this section of the book which is frequently witty and, as criticism, generally adverse to modern art. On the whole, the student will find the incidental comments on technical matters more helpful. But this information is available also in technical handbooks, including the author's own, which are conveniently indexed as this one is not.

EDWARD WARDER RANNELLS
University of Kentucky

WILLIAM GAUNT, *The Pre-Raphaelite Tragedy*, 256 p. New York, 1942, Harcourt, Brace and Company. \$3.00.

We study the Pre-Raphaelite diversion in nineteenth century England nowadays rather for historical reasons than for the greatness of its performance or its contribution to modern times. Even though, as William Gaunt concludes, "the Pre-Raphaelites have left few lasting traces on modern thought, literature, art or social organization", yet their story has the fascination of all things which narrowly escape greatness, of things conceived in the noble enthusiasm of young men, of rebellion against the way the world is going, and aspiration after a finer, more human ideal of life and work. The Pre-Raphaelite tragedy lay in the same defeat which the world inflicts upon every new generation which cannot endure what it sees as it comes to early maturity. Mr. Gaunt's book tells the story of this defeat with great penetration and understanding. It is a work of subtle analysis, crowded with information and illuminating detail. We are made to see clearly the pitiable mediocrity of the Royal Academy when the boy wonder, John Everett Millais appeared for his first prize, and the necessity for that rebellion which was organized with breathless zeal by William Holman Hunt, Millais, and Dante Gabriel Rossetti. We follow the discussions of the young painters, the increase of their number to seven, the setting up of their ideal "truth to nature," their decision as to a name for their brotherhood—all inspired by the uncontaminated simplicity of early Italian primitives. We are made to feel the strength of their dream and the fact that it was a dream—"an idea of an idea of the past"—an effort to escape from a materialistic age into a past which had never really existed. We learn how the original impulse communicated itself to others—less than a third of the book deals with the five years of the original movement as such—to Burne-Jones and especially to William Morris who emerges as the greatest single figure inspired by the Pre-Raphaelite ideal and whose final disappointment is the climax of its tragedy. We follow sadly Mr. Gaunt's splendid picture of the way the world has always dealt with its inspired youth. We see Millais gradually surrendering to what he had once condemned, deciding to conform, to give the world what it desired. The picture of Millais' success, his stupendous income of £40,000 a year, his wholesale appeal to popular taste ending in the famous soap advertisement of *Bubbles*—all is placed before us with a vividness which is often fiercely satirical. We follow the almost morbid digression of Holman Hunt into religion, his futile trips to the Holy Land, his imagined encounter with the devil himself. We see the character of Rossetti degenerating, his moods, aberrations and passions, his interest in the occult after Elizabeth Siddal's death, his oversensitive and suspicious fear of others, his increasing drug-addiction and final decay into a caricature of what he had once been. We see William Morris carried away by the elemental Pre-Raphaelite dream of medieval beauty and truth, laboring for a socialist world wherein these would be possible, struggling desperately against the stupidity and ob-

stinacy of the people he tried to help, and ending in the exhaustion of "labour enough for half a dozen men." What had begun with enthusiasm for artistic and literary endeavor, unified by defiant hatred of materialism, ended in a victory for the world as it has always been.

This fascinating book has none the less certain limitations for the use of students of art in college. Since it deals less with actual painting and pictures than with what happened to destroy a set of ideals, it is not a good book for the student who knows nothing about its subject beforehand. There is some fine analysis of certain pictures, but there is no detailed statement of what distinguished Pre-Raphaelite painting from any other. The student will not get a complete knowledge of the pictures and their characteristics from this work which takes for granted a considerable familiarity with the subject and its period. There are, for example, no illustrations whatever, an anomaly in any work pretending to give basic information but not in one which interprets Pre-Raphaelitism as a general attitude toward life rather than as an artistic creed. In Mr. Gaunt's style also there is much economy, understatement, and impressionism, so that the reader must know his way about the nineteenth century beforehand if he is to see the numerous connections and implications. If he needs to have elementary information to begin with, he might read Holman Hunt's *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (two volumes) or Ford M. Hueffer's briefer study of the movement. Better still, let him read *The Germ* if he can obtain access to it, for here the young Pre-Raphaelites themselves speak of their ideals and hopes. Having acquired a good working knowledge of the original movement, the reader will be able to profit more fully from Mr. Gaunt's excellent work.

BERNARD N. SCHILLING
Grinnell College

DAVID M. ROBB and J. J. GARRISON, *Art in the Western World* (Revised Edition), xxi + 1045 p., 646 illustrations, New York, 1942, Harper and Brothers. \$5.00. (Textbook Edition \$4.00.)

Ever since its first publication in 1935, *Art in the Western World* has been welcomed by growing numbers of college teachers as a well-informed and lucid textbook for survey courses in the history of art. The new revised edition confirms this favorable estimate. It also gives ample proof of the authors' willingness to eliminate certain shortcomings of the original version in order that their work might attain its maximum usefulness. Although the revisions of the text are both numerous and important, they are overshadowed by the very considerable amount of new material included in the present volume; more than three hundred pages and two hundred and eighty illustrations, including four color plates, have been added, fully justifying the increase in price. While this expansion does not place *Art in the Western World* outside the financial and quantitative limits of a college text-book, a word of warning is perhaps in order, since

any further steps in the same direction would tend to make the book too unwieldy for its present purpose.

Among the new features of the revised edition, the most conspicuous is a section on the minor arts, which appears at the end of the volume. This is unquestionably an excellent addition to the original content of the book, but the segregation of this important and frequently neglected field from the material covered in the preceding sections may strike many readers as unsatisfactory. Whereas the categories of architecture, sculpture, and painting are largely self-explanatory, this is far from true of the 'minor' arts as distinguished from the 'fine' arts. The significance of these terms is aesthetic rather than technical, they are difficult to define and, in fact, dangerously misleading in many instances. Messrs. Robb and Garrison have tried to circumscribe their field of inquiry by stressing the utilitarian aspect of the minor arts, but it is not until the last part of their study, devoted to post-renaissance and modern works, that this criterion attains a full measure of significance. It certainly is insufficient to explain the selection of the objects treated in the preceding chapters, which include a great deal of material that might have been discussed to better advantage in the other sections of the book. Thus the utilitarian function of medieval ivory carvings and goldsmith's work is scarcely more significant than that of the monumental sculpture of the period, so that the student may well be puzzled at finding the Harbaville triptych in the section on the minor arts while the Hildesheim bronze doors appear under the heading of sculpture. If, on the other hand, these works have been classified as 'minor' because of their small scale, why are illuminated manuscripts treated in the section on painting?

Apart from the section on the minor arts, the basic arrangement of *Art in the Western World* has remained unchanged, and the revisions of the original text have for the most part been carried out within the framework of existing chapter headings. The introductory chapters have been enlarged so as to provide an adequate account of the art of the ancient Near East, remedying one of the principal shortcomings of the first edition. Equally important is the very notable improvement in the presentation of modern art. The architectural section provides a more thorough treatment of low-cost housing projects and of the developments during the 1930's, and the discussion of twentieth century sculpture now includes Dobson and Barlach. There still is, however, an undue emphasis upon Milles, who represents a much less vital phase of contemporary sculpture than some of the men who are omitted, such as Alexander Calder. The chapter on modern painting demonstrates the artistic stature of Picasso much more forcefully than before and offers a fair-minded and explicit account of surrealism, even though one might disagree with the authors' choice of Dali as its main representative. Of particular excellence is the concluding paragraph, which upholds modern art against the attacks of sentimentalists, cynics, and reactionaries. Even more striking changes for the better are

to be noted in the chapter on painting in the United States. In the first edition, Benton and Wood were the only contemporary Americans honored by illustrations; now they receive only passing mention as artists of very limited pictorial resources whom the journalists have found good copy. The emphasis has been shifted to Burchfield, Weber, and Marin, and there is a courageous plea for recognition of the fact that American art, in order to be great, must have "validity effective beyond the limits of time or ocean." Of the many changes in the remainder of the book, only a few can be mentioned here. Among the most significant is the contraction of the chapters on Early Christian and Byzantine architecture into a single chapter entitled "Architecture of the Early Middle Ages," which, among other things, places the chapel of Aix-la-Chapelle in its proper context rather than under the heading of Romanesque architecture, where it appeared before. Throughout the book, the authors have taken pains to eliminate statements of dubious validity, such as the reference to the treatment of "venereal disabilities" in connection with the Isenheim *Crucifixion*, and to remedy some of the flagrant omissions of the first edition, such as the failure to mention Correggio and Caravaggio. The latter, unfortunately, is represented by a little known and highly questionable picture.

While fully acknowledging the value of all these corrections, this reviewer is forced to point out that there are a number of fundamental weaknesses in the historic perspective of the book which have been left untouched in the new edition. In their account of fourteenth century painting, the authors fail to recognize the importance of the continuous exchange between North and South, culminating in the so-called "international style" of c.1400 which formed the point of departure for the development of both Flemish fifteenth century painting and that of the Florentine early renaissance. As a result, they misconstrue the progressive character of Sieneese trecento painting, maintaining that it "held close to the Romanesque-Byzantine tradition of abstraction," and the van Eycks and Roger van der Weyden are discussed before Giotto and Duccio, so that the reader can hardly be expected to realize that the achievement of these northern masters was as revolutionary as the art of Masaccio. No less serious is the authors' refusal to concede the existence of mannerism as the dominant style of the later 16th century, which accounts for their completely outmoded approach to El Greco as a prime representative of the baroque. In its present form, then, *Art in the Western World* still leaves considerable room for improvement. However, this fact must not be permitted to obscure the many outstanding virtues of the revised edition as a whole, which place it far above its predecessor.

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BOOKS RECEIVED

J. I. Biegeleisen and Max Arthur Cohn, *Silk Screen Stenciling as a Fine Art* (Introduction by Rockwell Kent), 179 p. and 35 plates (3 in color) is published by the McGraw-Hill Book Company. \$2.50.

Doris Edson's, *Period Patterns*, with text by Lucy Barton, contains 40 drawings in its 100 p. and 32 photographs in 6 pl. It forms a supplement to Miss Barton's *Historic Costume for the Stage*, and is published by the Walter H. Baker Company, Boston. \$2.50.

Letters of John B. Flannagan, with an introduction by W. R. Valentiner, 101 p., 8 pl., is published by Curt Valentin, New York. \$2.50.

The Oxford University Press continues its record of British war art in Eric Kennington's, *Drawing the R.A.F., A Book of Portraits*, with introduction by Sir Ronald Storrs, 143 p., 52 illustrations (4 in color). \$3.00.

The Tables of Contents and the Classified Index of the *Journal of Aesthetics and Science of Art* (*Zeitschrift für Aesthetik und allgemeine Kunstwissenschaft*), a translation by Leopold Levis and index by Douglas McAgy, 148 p., mimeographed, is published, "for private circulation only," by the Cleveland Museum of Art. \$1.00.

Clare Leighton, *Southern Harvest*, 157 p., illustrated, is published by the Macmillan Company. \$3.50.

Theodore L. Low, *The Museum as a Social Instrument (A Study Undertaken for the Committee on Education of the American Association of Museums)*, 70 p., is published by the Metropolitan Museum of Art, New York. 10¢ mailing charge.

Metropolitan Museum of Art, *Ancient Gems from the Evans and Beatty Collections*, with a foreword by Gisela M. A. Richter, 54 p. 36 pl., is published by the Museum. \$0.50.

Thomas Munro, ed., *The Future of Aesthetics (A Symposium on Possible Ways of Advancing Theoretical Studies of the Arts and Related Types of Experience)*, 111 p., mimeographed, is published by the Cleveland Museum of Art. \$1.00.

Regina Shoolman and Charles E. Slatkin, *The Enjoyment of Art in America*, with introduction by G. H. Edgell, 792 p., 740 pl., is published by J. B. Lippincott Company. \$10.00.

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